

Invocation

by

Whyte & McClure

text
Ron Whyte

music
Lee McClure

for

Nine Mixed Voices
or more

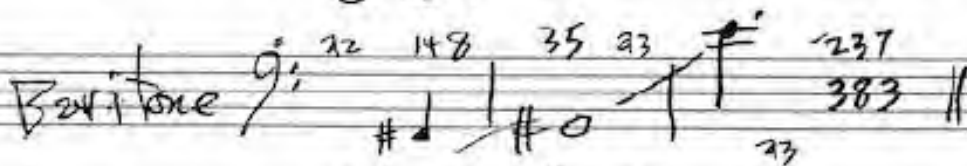
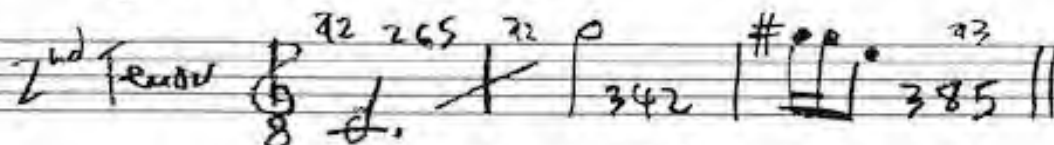
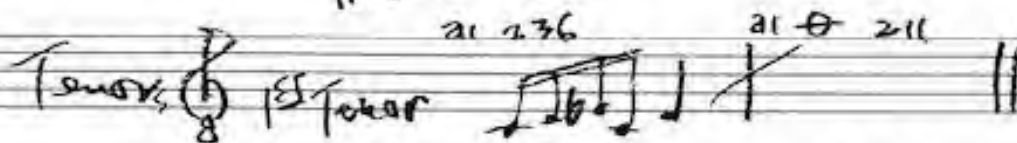
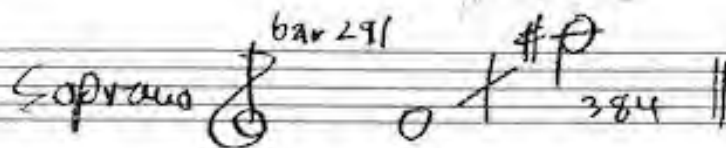
2 Sopranos
2 Altos
2 Tenors
1 Baritone
2 Basses

INVOCATION

for 9 voices

Whyte & McClure

Ranges



If basses too high

alternate →

111-136



INVOCATION: PART I

by Ron Whyte

New York is a MAGIC CITY --
not FAKE MAGIC like movies or Opium,
but real magic,
like when you get hit by a bus
and instead of falling forward,
you fall backward,
and so it runs over your ankle instead of your head:
magic that, years later, still catches your lungs
squeezing stops you still, to think --
did it happen? was I the one? was I really there?

Oh, yeah, New York is Magic City,
especially the Village, and the Lower East Side:
here, innocently turning a corner, you can --
like turning a page in a book called
THE BIG BOOK OF BIG SURPRISES --
turn that corner
and walk smack into Time Past --
pass from a crowded, shrieking, mini-skirted,
tourist-bloated thoroughfare,
practically a midway of hucksterdom,
reeking of the PRESENT --

yeah, you just take a quick turn to the left,
and you can stand stricken in a street
narrow and spider-shadowed
as an alley from 1910:
It should be a place of flickery old film you're
looking at,
something antique and quaint
a narrow street with deep sunk gutters,
where pushcart venders,
in sloppy Mack Sennet clothes, †

harangue each other in complaints and gags
shaped from a language you can only place as

FOREIGN:

and isn't this a SILENT movie,
and where the fuck is Charlie Chaplin,
dawdling amongst the fat mama-mia women
and the moustachioed old men,
and the naked little kids peeing in the gutter?

Other cities have their CHINA-towns,
their Little ITALY's
New York has a real PART of CHINA, where
Chairman Mao is more in charge, spiritually,
than the Man in Washington,
and a real PART of ITALY, where,
smelling the fresh fish stinking in the shadows,
hearing life pursued in words as foreign and
as old as faces,
you stop and think:
I am displaced;
I have not had my passport stamped,
and these people,
in their funny old ghetto clothes
look at me with hostile foreign eyes,
accusing FOREIGNER at me,
and so, quickly, you retreat back around the corner
and seeing in the distance the Empire State
or the thrust up flat face of the Seagram's building,
and crowding you
gaily modern tourists
and prowling fags
and strolling hippies,
and ambling Matrons from Queens taking in the
Village,
you relax,
for you are home again.

INVOCATION

text by
Ron Whyte

music by
Lee McClure

J=60

Strong pulse in 2, i.e., accent on 1 & 4, thru bar 13

1A

S *mp*

A *New York is New York is New York York is*

T *8 mp*

BR *New York is New York is New York York is*

B *New York is New York is New York*

1B **1C**

S *mf*

A *New York is New York is New York York is*

T *8 mf*

BR *New York is New York is New York York is*

B *New York is New York is New York*

w/5.

(♩ = 60)

Inno

Pg. 14

[10] [2] [3]

mf

S (8) New York is a Ma-gic Ma-gic Ci

mp

A N.Y. is N.Y. is N.Y. York is N.Y. is N.Y. is

BR N.Y. is N.Y. is N.Y. York is N.Y. is N.Y. is

B N.Y. is N.Y. is N.Y. N.Y. is N.Y. is

subito mf

S (8) *mp* *mf* *>* *>*

ty N.Y. Magic Magic City

A N.Y. York is N.Y. is N.Y. is N.Y. York is

BR N.Y. York is N.Y. is N.Y. is N.Y. York is

B N.Y. York is N.Y. is N.Y. is N.Y. York is

(♩ = 60)

Invo

Pg. 2

S
T (8) not fake Ma—gic like movies or o—pi—um

A
N.Y. is N.Y. is N.Y. not fake Magic like o—pi—um

7

Br
N.Y. is N.Y. is N.Y. not fake Magic like o—pi—um

B
N.Y. is N.Y. is N.Y. not fake Magic like o—pi—um

S
T (9) *cres* *gliss* but real Magic but real Magic but real Magic *f*

A
Magic not fake Magic like opium Magic not fake Magic *f*

10

Br
cres Magic not fake Magic like opium Magic not fake Magic *f*

B
Ma—gic not fake magic like opium Magic not fake Magic *f*

S
A *mp* and in—stead of falling forward

T *mp* *mf* 4 Like when you get hit by a bus.

Br
B Like when you get hit by a bus.

(1, = 60)
(p)

INVO Pg. 4

S¹ T¹ (8) Magic not fake Magic that still catches your breath not fake

S² T² (8) Magic not fake Magic that still catches your breath not fake

(37) A *mf* years later still years later still *mp* years later still

BR B *mf* years later still years later still years later still

S¹ T¹ (8) Magic that years later catches your N.Y. Ma-gic not fake

S² T² (8) Magic that years later catches your N.Y. Ma-gic not fake

(40) A *mf* ca-tches your breath catches your breath *p*

BR B *mf* ca-tches your breath catches your breath

S¹ T¹ (8) Magic not fake Magic that still catches your breath not fake *mp*

S² T² (8) Magic not fake Magic that still catches your breath not fake *mp*

(43) A *fmp* gliss *f mp* stops you still *mf*

BR B *fmp* squee *cres* gliss *fmp* zing *mf* stops you still

Zing = underlined consonant = get to and sing consonant immediately.

(mp) *cres* →

S¹ T¹ (8) Magic that years later cat—ches your breath, Magic that still catches

S² T² (8) Magic that years later cat—ches your breath, Magic that still catches

(46) A stops you still to think: Did it happen? Was I the one? Was

BR B stops you still to think: Did it happen? Was I the one? Was

f *f*

S¹ your breath; really there? Was I the one? Was I really

S² your breath; really there? Was I the one? Was I really

A¹ *mf* I really there? Was I the one? Was I really

A² *mf* I really there? Was I the one? Was I really

(49) T¹ your breath; really there? Was I the one? Was I really

T² your breath; really there? Was I the one? Was I really

BR *mf* I really there? Was I the one? Was I really

B *mf* I really there? Was I the one? Was I really

f

♩ = 60

there? there? there? there? there? there?

Strong pulse in 2 thru bar 66

not fake Magic Magic that years later

not fake Magic Magic that years later

not fake Magic

N.Y. Magic not fake Magic Magic that years later

Oh!

at mf

New York is a ma

catches your breath Magic that years later catches your breath

catches your breath Magic that years later catches your breath

Yeah! Oh!

(J.=60) (mf) INVO New Pg. 7

S/T *gic* Magic Ci-ty espe-cially in the

A Magic that years later catches your breath Magic that years later

(61) (mp)

BR B1 Magic that years later catches your breath Magic that years later

B2 *mf* yeah!

S/T *f* Vil-lage in the Village and the Low-er East *mp* J.=J

A catches oh yeah Magic Ci-ty not fake Ma-gic and es

(64) BR B1 catches oh yeah Magic Ci-ty not fake Magic and es

B2 *mf* oh! *mp* Lower East

S/T (8) Side *mp*

A -pecially in the Village and the Lower East Side *mp*


(67) BR B1 -pecially in the Village and the Lower East Side *mp*

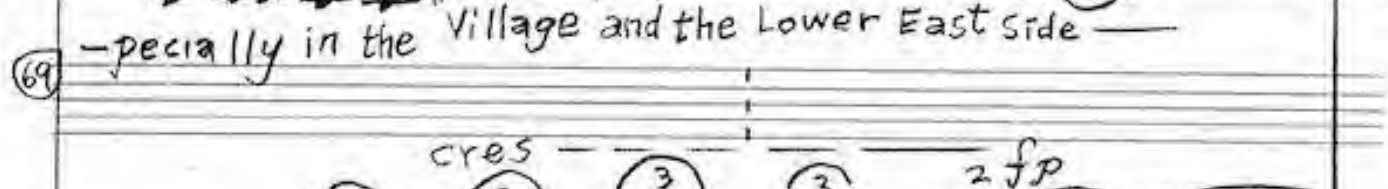
B2 Side Lower East Side *fmp* Yeah!

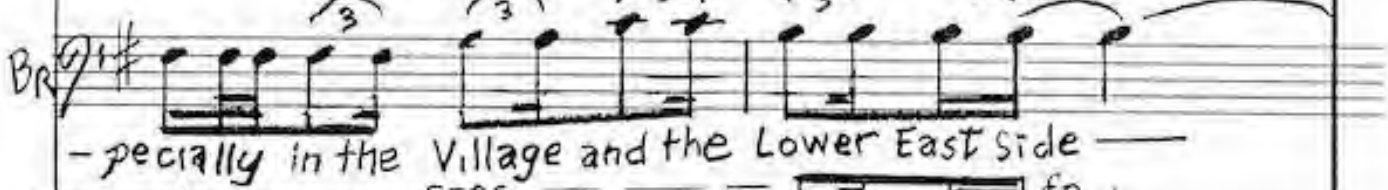
(♩=60) INVO

cres

2 fp Pg. 8

A 
-pecially in the Village and the Lower East Side

BR 
-pecially in the Village and the Lower East Side

B 
Lower East Side

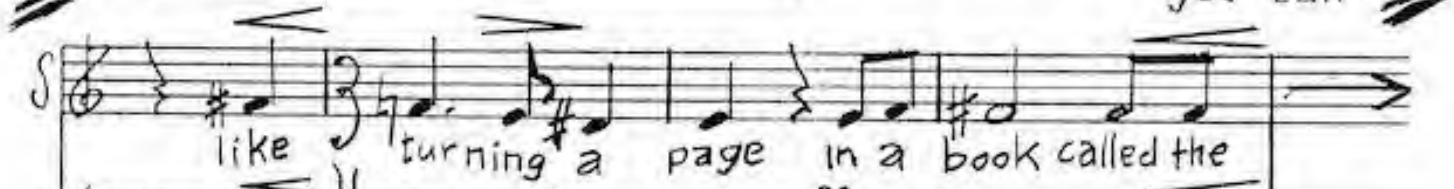
S 
Here innocently turning a corner you can

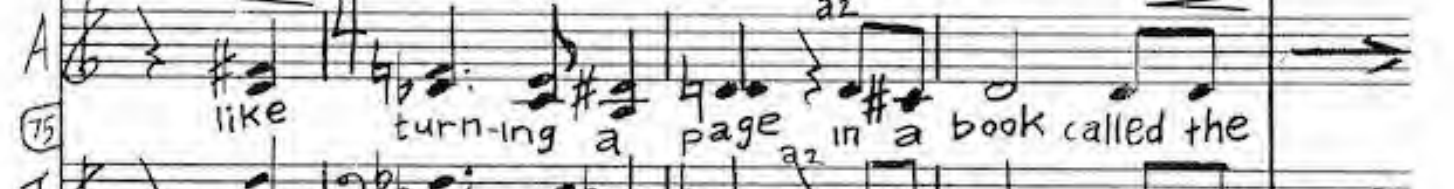
A 
Here, innocently turning a corner you can

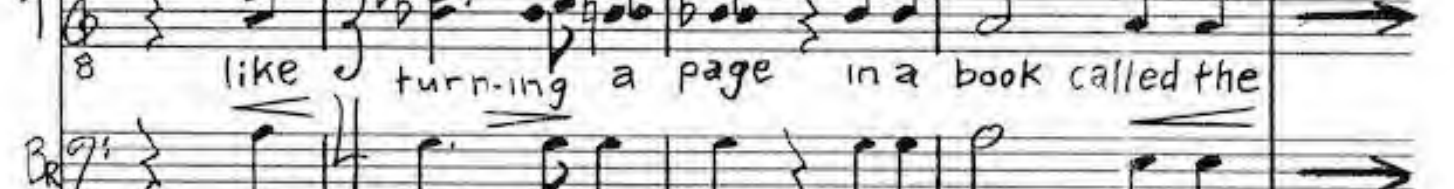
T 
Here, innocently turning a corner you can

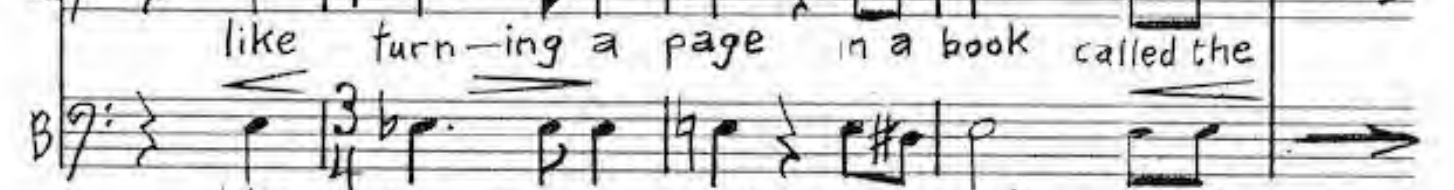
BR 
you can

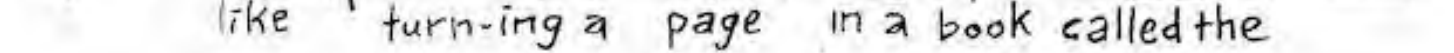
B 
you can

S 
like turning a page in a book called the

A 
like turn-ing a page in a book called the

T 
like turn-ing a page in a book called the

BR 
like turn-ing a page in a book called the

B 
like turn-ing a page in a book called the

mf *p* INVO *mp* *p*

S *mf* BIG BOOK BIG BOOK of BIG SUR-PRIS-ES

A *mf* BIG BOOK BIG BOOK of BIG SUR-PRIS-ES

T *mf* BIG BOOK BIG BOOK of BIG SUR-PRIS-ES

Br *mf* BIG BOOK BIG BOOK of BIG SUR-PRIS-ES

B *mf* BIG BOOK BIG BOOK of BIG SUR-PRIS-ES

p *mp*

S SURPRI-SES you can turn that

A *p* SURPRI-SES you can turn that

T *p* SURPRI-SES you can turn that

Br *p* SURPRI-SES you can turn that

B *p* SURPRI-SES you can turn that

mf *p* *mp*

S cor-ner and walk smack! in to

A *mf* cor-ner and walk smack! in to

T *mf* cor-ner and walk smack! in to

Br *mf* cor-ner and walk smack! in to

B *mf* cor-ner and walk smack! in to

$\text{♩} = 40$

INVO

$\text{♩} = 46$

Pg. 10

S *p* Time Past

A *p* Time Past Time Past you just? take a quick turn to?

(91) T *p* Time Past

BR *p* Time Past Time Past you just? take a quick turn to?

B *mp* Time Past Time Past you just? take a quick turn to?

A the left and you can? stand stricken in a? narrow street.

(95) BR the left and you can? stand stricken in a? narrow street.

B the left and you can? stand stricken in a? narrow street.

Strong Pulse in 2 thru bar 136

A *mp* It should be a piece of flic—ker-y old film you're looking at

(99) BR *mp* It should be a piece of flic—ker-y old film you're looking at

B *mp* It should be a piece of flic—ker-y old film you're looking at

S *mp* *f* (8) NNN — NNN — you can turn that corner and

(102) A *mf* something antique and you just take a quick turn to the left and

BR *mf* something antique and you just take a quick turn to the left and

B *mf* something antique and you just take a quick turn to the left and

(d. = 46) *INVO* *mp* Pg. 11

S/T *mp* *f* *mp*
Walk smack in-to Time Past and pass from a crowded shrie—king

A *mp* *mf*
you can stand stricken in a narrow street, It should be a piece

BR *mp*
B you can stand stricken in a narrow street, It should be a piece *mf*

S/T *mf* *f* *gliss*
mini-skirted tourist bloa—ted thor ough

A *mf*
of flic—ker-y old film you're looking at something antique and

BR *mf*
B of flic—ker-y old film you're looking at something antique and

For the final "T" in the word "böt" or
"dot" always let tongue hit roof of mouth but don't pronounce final
plosive of the letter "T".
v = staccato with accent

S/T *mp*
fare

A *mp* *v* *v*
you just take a quick turn to dă döt da dōo dot da dot da

BR *mp*
B you just take a quick turn to dă döt da dōo dot dăbă daba daba

you just take a quick turn to dă döt da dōo dot dăbă daba daba

A doo dot da dot da
 BR doo dot daba daba daba
 B doo dot da ba daba daba

A doo daba da daba da dot da
 BR doo dot daba daba daba
 B doo dot daba daba daba

S, T gliss
 (8) f > NNN

S, T you can turn that corner and
 (8) f >

S, T walk smack into Time Past and pass from a crowd—ed
 (8) f >

S, T shriek ing mi-ni skirted
 (8) f >

S, T tourist bloat—ed thoroughfare prac-tic[a]lly a
 (8) f >

S, T midway of huck—sterdom
 (8) f >

S, T eeking of the
 (8) f >

S, T Present Oh
 (8) f >

S, T yeah
 (8) f >

A, BR & B Sing bars 115 & 116 Nine times, till S & T finish this page.
 A' + A' alternate breathing on (Y)

(♩=46) sing twice *INVO* Pg. 13 Repeat once

S: doo dot da dot da doo dot da dot da

A: doo daba da daba da dot da doo daba da daba da dot da (4)

(133) T: doo dot da dot da doo dot da dot da

Br: doo dot daba daba daba doo dot daba daba daba

B: doo dot daba daba daba doo dot daba daba daba

or more
Sing 135-36 three times if cres. still possible.

cres thru repeats (4)

S: doo daba da daba da dot da doo daba da daba da dot da sfz

A: doo daba da daba da dot da doo daba da daba da dot da sfz

(135) T: doo dot daba daba daba doo dot daba daba daba dot sfz

Br: doo dot daba daba daba doo dot daba daba daba dot sfz

B: doo dot daba daba daba doo dot daba daba daba dot sfz

(138) (♩=104) mf

S: you just take a quick turn to the left

$$C_2 = (04)$$
$$J = 66$$

Handwritten musical score for the song "The Spider and the Fly". The score is written for four voices: Soprano (S), Alto (A), Tenor (T), and Baritone (BR). The lyrics are written below the Tenor and Baritone parts.

The score is divided into two systems. The first system contains measures 1 through 4. The second system contains measures 5 through 8. The lyrics "Nar-row and spider shadowed" are written under the first system, and "take a turn to the" is written under the second system.

The musical notation includes various notes, rests, and dynamic markings such as *mp* (mezzo-piano) and *mf* (mezzo-forte). There are also articulation marks like slurs and accents. The Tenor part has a circled measure number "152" at the beginning of the first system.

(♩=66)

INVO

Pg. 15

Handwritten musical score for Soprano (S), Alto (A), Tenor (T), and Bass (BR) voices. The tempo is marked (♩=66). The key signature has one sharp (F#). The lyrics are: "stand stricken in a street nar-row and spider shadowed". Dynamics include *mf*, *f*, and *mp*. The score is marked with "left" for the vocal parts. The bass part includes a piano accompaniment.

Handwritten musical score for Soprano (S), Alto (A), Tenor (T), and Bass (BR) voices. The tempo is marked (♩=52). The key signature has one sharp (F#). The lyrics are: "stand in a street nar-row" and "as an al-ley from nineteen-". Dynamics include *mp*, *f*, *fp*, *Ritard*, and *mf*. The score is marked with "left" for the vocal parts. The bass part includes a piano accompaniment.

(♩=52) ♯ or x = rapid whispering, INVO Pg.16
 ↳ repeat text below; audience not to understand.

Handwritten musical score for a choir with 8 parts: Soprano 1 (S¹), Soprano 2 (S²), Alto 1 (A¹), Alto 2 (A²), Tenor 1 (T¹), Tenor 2 (T²), Baritone (BR), Bass 1 (B¹), and Bass 2 (B²). The score is in 7/8 time with a key signature of one sharp (F#). It features a melodic line with various rests and a final phrase 'yeah you just...' repeated by several parts. Dynamics include 'p' (piano) and 'x' (rapid whispering). The lyrics 'oh' and 'ten' are written under some parts.

yeah, you just take a quick turn to the left,
 and you can stand stricken in a street
 narrow and spider-shadowed
 as an alley from 1910:

it should be a piece of flickery old film you're looking at,
 something antique and quaint
 a narrow street with deep sunk gutters,
 where pushcart venders, in sloppy Mack Sennet clothes,
 harangue each other in complaints and gags
 shaped from a language you can only place as FOREIGN:
 and isn't this a SILENT movie,
 and where the fuck is Charlie Chaplin,
 dawdling amongst the fat mama-mia women
 and the moustachioed old men,
 and the naked little kids peeing in the gutter?

(♩=52)

INVO

Pg. 17

~~~~~ = whispering

sing as though you're stepping gingerly around dead rat.

174  
A' *mp* with deep *#* Sunk *#* deep sunk gut *#* ters *mf* Where? *p* shakier *gliss*  
all others use text on pg. 16

180  
A' *mp* push-cart *#* ven *#* ders harangue each other in com-  
all others

184  
A' *mf* -plaints and *f* gags *mf* shaped from *mp* from a lan-guage *cres*  
all others

underlined consonant = sound consonant.

189  
A' *cres* I can on *slow gliss* *f* *pl* ace as *mf* foreign-  
A' *mf* foreign-  
all others

(♩=52)

I VVO

Pg. 18

yeah, you just take a quick turn to the left,  
and you can stand stricken in a street  
narrow and spider-shadowed  
as an alley from 1910:  
it should be a piece of flickery old film you're looking at,  
something antique and quaint  
a narrow street with deep sunk gutters,  
where pushcart venders, in sloppy Mack Sennet clothes,  
harangue each other in complaints and gags  
shaped from a language you can only place as FOREIGN:  
and isn't this a SILENT movie,  
and where the fuck is Charlie Chaplin,  
dawdling amongst the fat mama-mia women  
and the moustachioed old men,  
and the naked little kids peeing in the gutter?

Handwritten musical score for a song. The score is written on five staves. The first four staves are for voices: Soprano 1 (S¹), Soprano 2 (S²), Alto 1 (A¹), and Alto 2 (A²). The fifth staff is for Tenor (T¹). The lyrics are written below the staves. The score includes dynamic markings (pp, mp, p), articulation (gliss), and tempo markings (♩=84). There are also performance instructions like "whispering cont..." and "Suddenly Faster". The score is in 4/4 time and ends with a double bar line.

Lyrics: for — eigh for — eign eh and these peo — ple

Performance instructions: *whispering cont...*, *Suddenly Faster*

Tempo markings:  $\text{♩} = 84$

~~~~~ = whispering

(♩=84) INVO Pg. 19 *p* < *mp*

S *eh* —

A *mp* *eh* —

(201) T' *mp* *mf* *mp* *eh* —

8 in their funny old ghe—tto clothes look at me

all others

S *mp* *f* > *mp* *eh* —

A *mp* *f* —

(207) T' *mf* *mp* *f* —

8 with has-tile for—eign eyes—

all others

S —

A *p* *eh* —

(214) T' *ah* —

T² *ah* —

BR *mf* *f* —

B *mf* *2B* —

ac—cus—ing accusing for-eig-ner ac-cusing foreigner at

Handwritten musical score for measures 220-224. The score is for Soprano (S¹), Tenor (T²), Baritone (BR), and Bass (B). The key signature has one sharp (F#) and the time signature is 4/4. Dynamics include *mp*, *f*, *mf*, and *cres*. The lyrics are:

S¹: and so you, and so you, and
T²: quickly you retreat back back a round
BR: me and so! quickly retreat an' you, and so you, and

Handwritten musical score for measures 225-229. The score is for Soprano (S¹), Soprano (S²), Alto (A¹), Alto (A²), Tenor (T²), Baritone (BR), and Bass (B). The key signature has one sharp (F#) and the time signature is 4/4. Dynamics include *mp*, *f*, *mf*, and *cres*. The lyrics are:

S¹: and
S²: so
A¹: back around back around around the corner
A²: back around back around around the corner
T²: quickly you retreat back back a round
BR: so quickly retreat an' you and so you, and

(J=84-96)

Invo

Pg. 21

226A

226B

Handwritten musical score for measures 226A and 226B. The score is written for five parts: Soprano 1 (S¹), Soprano 2 (S²), Alto 1 (A¹), Alto 2 (A²), and Bass (B). The lyrics are: "so you see in the distance the and so you and so you, and back around back around around the corner quickly you retreat back back a round so quickly retreat an' you and so you, and". The music features various dynamics (f, mp, mf, cres) and articulations (accents, slurs). The key signature has one sharp (F#) and the time signature is 4/4.

Handwritten musical score for measures 227 and 228. The score is written for five parts: Soprano 2 (S²), Soprano 1 (S¹), Alto 1 (A¹), Alto 2 (A²), and Bass (B). The lyrics are: "so and so you and so you and Empire State back around back around around the corner quickly you retreat back back a round so quickly retreat an' you and so you and". The music features various dynamics (f, mp, mf, cres) and articulations (accents, slurs). The key signature has one sharp (F#) and the time signature is 4/4.

229

f *mp* *cres* *v*

so so, so, so you & so you and

thrust up flat face of the Seagram's ba'ba ba ba build—ding or the

thrust up flat face of the Seagram's ba'ba ba ba build—ding or the

mp *f* *mp* *cres* *v*

back around back around around the corner

quickly you retreat back back a—round

so quickly retreat so you & so you and

231

f *mp* *cres* *v*

so so, so, so you & so you and

thrust up flat face of the Seagram's ba'ba ba ba build—ding or the

thrust up flat face of the Seagram's ba'ba ba ba build—ding or the

mp *f* *mp* *cres* *v*

back around back around around the corner

quickly you retreat back back a—round

so quickly retreat so you & so you and

to pg. 22A →

233

S1 *f mp* so you see in the dis tance the

S2 *f* so and so you and so you, and

A1 *mf* 3 *cres* back around back around around the corner

A2 *mf* 3 *cres* back around back around around the corner

T2 *mp* quickly you retreat back back a round

BR *f* quickly you retreat back back a round

B *f mp* so quickly retreat an' you and so you, and

235

S2 *f* and so you and so you and

S1 *mp* *cres* Empire State Empire State or the

A1 *mf* 3 *cres* back around back around around the corner

A2 *mf* 3 *cres* back around back around around the corner

T2 *mp* quickly you retreat back back a round

BR *f* quickly you retreat back back a round

B *f mp* so quickly retreat an' you and so you and

Handwritten musical score for a song, featuring five staves with lyrics and musical notation. The score is divided into two sections, 236A and 236B, indicated by boxed numbers at the top.

Section 236A:

- Staff 1 (Soprano):** Lyrics: "so, so, so you & so you and". Musical notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. Dynamics include *f* (forte) and *mp* (mezzo-piano).
- Staff 2 (Soprano):** Lyrics: "thrust up flat face of the Seagram's baba baba building or the". Musical notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. Dynamics include *f* (forte) and *mf* (mezzo-forte).
- Staff 3 (Tenor):** Lyrics: "thrust up flat face of the Seagram's baba baba building or the". Musical notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. Dynamics include *f* (forte) and *mf* (mezzo-forte).
- Staff 4 (Alto):** Lyrics: "back around back around around the corner". Musical notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. Dynamics include *mp* (mezzo-piano) and *f* (forte).
- Staff 5 (Bass):** Lyrics: "so quickly retreat back back a-round". Musical notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. Dynamics include *f* (forte) and *mp* (mezzo-piano).

Section 236B:

- Staff 1 (Soprano):** Lyrics: "so, so, so you & so you and". Musical notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. Dynamics include *mp* (mezzo-piano) and *cres* (crescendo).
- Staff 2 (Soprano):** Lyrics: "thrust up flat face of the Seagram's baba baba building or the". Musical notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. Dynamics include *f* (forte) and *mf* (mezzo-forte).
- Staff 3 (Tenor):** Lyrics: "thrust up flat face of the Seagram's baba baba building or the". Musical notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. Dynamics include *f* (forte) and *mf* (mezzo-forte).
- Staff 4 (Alto):** Lyrics: "back around back around around the corner". Musical notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. Dynamics include *mp* (mezzo-piano) and *f* (forte).
- Staff 5 (Bass):** Lyrics: "so quickly retreat back back a-round". Musical notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. Dynamics include *f* (forte) and *mp* (mezzo-piano).

Handwritten musical score for a song, featuring five staves with lyrics and musical notation. The score is divided into two sections, 236C and 236D, indicated by boxed labels at the top.

Section 236C:

- Soprano (S):** Lyrics: "so, so, so you & so you so". Musical notation includes a fermata over the first measure.
- Alto (A):** Lyrics: "thrust up flat face of the Seagram's ba ba ba ba build—ding". Musical notation includes a fermata over the first measure.
- Tenor (T):** Lyrics: "thrust up flat face of the Seagram's ba ba ba ba build—ding". Musical notation includes a fermata over the first measure.
- Baritone (B):** Lyrics: "quickly you retreat back back a—round". Musical notation includes a fermata over the first measure.
- Bass (B):** Lyrics: "so quickly retreat so you & so you so". Musical notation includes a fermata over the first measure.

Section 236D:

- Soprano (S):** Lyrics: "so, so, so you & so you so". Musical notation includes a fermata over the first measure.
- Alto (A):** Lyrics: "thrust up flat face of the Seagram's ba ba ba ba build—ding". Musical notation includes a fermata over the first measure.
- Tenor (T):** Lyrics: "thrust up flat face of the Seagram's ba ba ba ba build—ding". Musical notation includes a fermata over the first measure.
- Baritone (B):** Lyrics: "quickly you retreat back back a—round". Musical notation includes a fermata over the first measure.
- Bass (B):** Lyrics: "so quickly retreat so you & so you so". Musical notation includes a fermata over the first measure.

The score is written in a handwritten style, with lyrics and musical notation on five staves. The lyrics are: "so, so, so you & so you so", "thrust up flat face of the Seagram's ba ba ba ba build—ding", "thrust up flat face of the Seagram's ba ba ba ba build—ding", "quickly you retreat back back a—round", and "so quickly retreat so you & so you so". The musical notation includes various notes, rests, and dynamic markings such as *f*, *mp*, *cres*, and *mf*.

236E

236F

A Tempo

Handwritten musical score for five voices (Soprano, Tenor 1, Alto, Tenor 2/Bass, Bass) for measures 236E and 236F. The score includes lyrics and vocalizations.

Measure 236E:

- Soprano: *az* you
- Tenor 1: *8* you
- Alto: *8* \sharp o
- Tenor 2/Bass: *8* *az* \sharp o
- Bass: \sharp o

Measure 236F:

- Soprano: back around the, back around the, *3*
- Tenor 1: bah \sharp o ah—
- Alto: bah \sharp o *3* ah—
- Tenor 2/Bass: bah \sharp o ah
- Bass: bah \sharp o ah

236G

236H

Slower
 $\text{♩} = 76$

Handwritten musical score for five voices (Soprano, Tenor 1, Alto, Tenor 2/Bass, Bass) for measures 236G and 236H. The score includes lyrics and a tempo change.

Measure 236G:

- Soprano: back around the cor—ner *gliss*
- Tenor 1: \sharp o
- Alto: \sharp o
- Tenor 2/Bass: \sharp o
- Bass: \sharp o

Measure 236H:

- Soprano: $\text{♩} = 76$
- Tenor 1: $\text{♩} = 76$
- Alto: $\text{♩} = 76$
- Tenor 2/Bass: $\text{♩} = 76$
- Bass: $\text{♩} = 76$ and

(J=76)

INVO

(236I)

(236J)

2X only

crowding you gay-ly modern tour-ist and
crowding you gay-ly modern tour-ist and

(236K) Sing 4-bar phrase 7 times. T' starts 3rd time.

(236L)

7x: Accel - - - - - da = dah

S: dah da da da da da

A: 2-4: crowding you gay-ly modern tour-ist and
5-9: da dot da dot da da da ba da dot da

T² BR: 8 dah da da da da da

B: 1-2: crowding you gay-ly modern tour-ist and
3-7: da dot da dot da da da ba da dot da

(3X) T¹: 8 Other cities have chinatowns their little Italy's N.Y. has a real

(4X) T¹: 8 than the Man in Wa a-shington than the

(5X) T¹: 8 -y where smelling the fresh fishes stinking shadows hearing

(6X) T¹: 8 as fa ces

To pg. 23 →

(♩=76)

INVO

Pg. 23

(237) 8x; Accel thru 7x

S: *mp* *cres* *mf*
1-2: crowding you gay ly modern tour ist, and
3-7x: da dot dot dot da ba da *mf* *dim* da ba

A: *mp* *cres*
1-2: crowding you gay ly modern tour ist and
3-7x: da dot dot dot da da da da ba

T² BR: *mp* *cres* *mf*
8 da da da da da da

B: *cres* *f* 1-2x: and 3-7: da 4x

T¹: 8 Part of china where chairman Mao is more in charge spirit, spiritually
4x *f* *gliss* *f* *dim* 5x

8 Man in cl. Wa a shington N.Y. has a real Part of Ital-
5x *cres* 6x

8 life per-sued persued in words as foreign and as old
6x *Accel thru 7x* 7x

Join T²+BR for 7x

* start "wa" mostly closed [cl.] off; open [ap.] gradually like plunger mute.

sing twice = repeat once

(239) -Accel

S: da da da da da dot da da dot

A: *a3* da dot da dot da da ba da dot da ba da dot

T BR: 8 da da da da da dot da da dot

B: da dot da dot da da ba da dot da ba da dot

← from pp. 22 D

(♩ = 63)

INVO

Pg. 25

mf

Handwritten musical score for Soprano (S), Alto (A), Tenor (T), Baritone (BR), and Bass (B) parts. The system includes vocal lines with lyrics and instrumental accompaniment. The lyrics for the Soprano part are: "you can like turning that page". The lyrics for the Alto part are: "doogada da", "ga da da", "doogada da", "dot daga doogada da", "ga daga daga". The lyrics for the Tenor part are: "dot dot dot", "da", "da". The lyrics for the Baritone part are: "dot dot dot", "da", "da". The lyrics for the Bass part are: "dot dot dot", "da", "da". The system includes dynamic markings (mf) and articulation marks (accents, slurs).

Handwritten musical score for Soprano (S), Alto (A), Tenor (T), Baritone (BR), and Bass (B) parts. The system includes vocal lines with lyrics and instrumental accompaniment. The lyrics for the Soprano part are: "you can like turning that page". The lyrics for the Alto part are: "doogada da", "ga da da", "doogada da", "dot daga doogada da", "dooga daga daga doogada da", "ga da da", "dot daga". The lyrics for the Tenor part are: "da", "da", "da". The lyrics for the Baritone part are: "doogada da", "ga da da", "doogada da", "dot daga doogada da", "dooga daga daga doogada da", "ga da da", "dot daga". The lyrics for the Bass part are: "da", "da", "da". The system includes dynamic markings (mf) and articulation marks (accents, slurs).

Handwritten musical score for Soprano (S), Alto (A), Tenor (T), Baritone (BR), and Bass (B) parts. The system includes vocal lines with lyrics and instrumental accompaniment. The lyrics for the Soprano part are: "in the Book of Big surprises like turning that". The lyrics for the Alto part are: "doogada da", "ga da da", "doogada da", "dot daga doogada da", "dooga daga daga doogada da", "ga da da", "dot daga". The lyrics for the Tenor part are: "da", "da", "da". The lyrics for the Baritone part are: "doogada da", "ga da da", "doogada da", "dot daga doogada da", "dooga daga daga doogada da", "ga da da", "dot daga". The lyrics for the Bass part are: "da", "da", "da". The system includes dynamic markings (mf) and articulation marks (accents, slurs).

(♩=63)

I NO

Pg. 26

SING 3X's

Handwritten musical score for a song, featuring five systems of staves (Soprano, Alto, Tenor, Baritone, and Bass) and lyrics. The score includes various musical notations such as notes, rests, and dynamic markings.

System 1 (Measures 265-267):

- Soprano:** corner, you walk smack in-to Time Past
- Alto:** [sim...] (265), 21: A² (267)
- Tenor:** da, da, da
- Baritone:** [sim...], dot
- Bass:** da, da, da

System 2 (Measures 268-270):

- Soprano:** 3x only, and, hear, ing life persued in
- Alto:** 22 (268), 21: A¹ (270)
- Tenor:** da, da
- Baritone:** dot
- Bass:** da, da, da

System 3 (Measures 271-273):

- Soprano:** words as foreign and as old as fa—ces
- Alto:** 22 (271), 21: A² (273)
- Tenor:** da, da, da
- Baritone:** (continuous eighth-note accompaniment)
- Bass:** da, da, da

(J.=63)

INVO

Pg.27

Handwritten musical score for a song, featuring five staves (Soprano, Alto, Tenor, Baritone, Bass) and lyrics. The score is divided into three systems.

System 1 (Measures 274-276):

- Soprano:** you stop and think I am dis-placed I have not had my
- Alto:** [simon] (with *ai: A1* and *ai: A2* markings)
- Tenor:** da da da
- Baritone:** [simon] dot
- Bass:** da da da

System 2 (Measures 277-279):

- Soprano:** passport stamped walking into Time Past into Time Past
- Alto:** (with *a2* and *ai: A1* markings)
- Tenor:** da da da da da da da
- Baritone:** da da da da da da da
- Bass:** da da da da da da da

System 3 (Measures 280-282):

- Soprano:** New York Magic Real Magic (Measures 280A and 280B)
- Alto:** Smack into New York Magic Real Magic doogada dagada dooga dot daga (with *mp* marking)
- Tenor:** New York Magic Real Magic
- Baritone:** New York Magic Real Magic doogada dagada dooga dot daga (with *mp* marking)
- Bass:** New York Magic Real Magic doogada dagada dooga dot daga (with *ai: B2* marking)

Handwritten musical score for measures 281-282. The score is written for Soprano (S), Alto (A), Tenor (T), and Baritone/Bass (BR/B). The lyrics are "doo ga da da dooga daga daga". A large bracket on the right side of the score indicates a repeat or continuation.

A, BR, B SING 7 times = Repeat 6x. others start 2x, 3x at point marked: "START". A² + 2B switch to lines marked (5x) on 5x

Handwritten musical score for measures 282-283. The score is written for Soprano (S), Alto (A), Tenor (T), and Baritone/Bass (BR/B). The lyrics are "doo ga da bot'nda dooga da bah dooga dot daga dooga da bah dooga dot". The score includes various musical notations such as "fp close off", "gliss", and "n or w = sound consonant". A "START" arrow points to the beginning of the second system. A large "X" is drawn at the end of the score.

(♩=63)

INVO

Pg. 29 Π or W = sound consonant

fp

gliss

284

2X START

2X

S1

doon

dah

doon

dow

START

1X

S2

doogada bah

dooga da ba da ga dooga da bah

1X

A

dooga da bot'nda dooga dot daga dooga da bah dooga da ga daga

5X

A2

da

da

ba

da

ba

da

2X

T1

2X START

sfz doon

dah

doon

dow

fp

gliss

3X

T2

doogoo bot!

1X

BR

B

dooga da bot'nda dooga dot daga dooga da bah dooga da ga daga

5X

2B

da

da

ba

da

ba

da

2X

S1

1-6

7.

sfmf

doon dah

dooga da bah

286

1X

S2

1-6

sfz

sfmf

dooga da bot

dooga da bah

1X

A

1-6

sfz

sfmf

dooga da bot'nda dooga dot daga dooga da bot

dooga da bah

5X

A2

1-6

sfz

sfmf

dooga da dooga da

dooga da bot

dooga da bah

2X

T1

1-6

7.

START

doon da

dooga da bah

3X

T2

1-6

sfmf

dooga da bot

bot'nda dooga da bot

dooga da bah

1X

BR

B

1-6

7.

dooga da bot'nda dooga dot daga dooga da bot

dooga da bah

5X

2B

1-6

sfz

dooga da dooga da

dooga da bot

dooga da bah

(♩.=63)

INVO

New Pg. 30

2S
dadot da dot da da dot dadot da dot

A1
(289) dadot da dot da da dot dadot da dot

A2
dadot da dot da da dot dadot da dot

2T
dadot da dot da da dot dadot da dot

BR
2B
dadot da da dot da dadot da da dot da dadot da da dot da

(♩.=63; ♩.=94) Ritard

S
da da dot da dot da—

A1
(292) da da dot da dot da—

A2
da da dot da dot da—

T
da da dot da dot da—

BR
B
dadot da da dot da dadot da da dot da dadot da da dot da

(♩.=76)

(295)

da—

da—

da—

da—

BR → Y

daba da da bada da da ba

to bar 300, Pg. 31 →
No bars 297-99

T' →

T² BR →

2B →

(J=76)

INVO

Pg. 31

mp

S oh N.Y. is a Magic City

A dot da da dot da da dot da da

T1 dot da da dot da da dot da da

T2 BR dot da da dot da da dot da da

B da dot da ba da da ba da dot da ba da da ba da dot da ba da

cres

S e-spec/i-a/ly in the Lower Eastside Just turn a corner innocently

A 305 daba da dot da da daba da dot da da

T1 daba da dot da da daba da dot da da

T2 BR daba da dot da da daba da dot da da

B da da ba da dot da ba da da da ba da dot da ba da

f

S - and walk smack into into Time Past Yeah you just

A 309 da da da dot Time Past!

T1 da da da dot Time Past

T2 BR da da da dot Time Past

B - ba da ba da In into Time Past Time past

(J=76)

INVO

Pg. 32

Handwritten musical score for five voices (Soprano, Alto, Tenor, Baritone, Bass) in 4/4 time. The key signature has one sharp (F#). The tempo is marked (J=76). The score includes dynamic markings *f* and *mf*, and a triplet of eighth notes. The lyrics are: "take a quick turn to the left and turn to the left turn to the left ba da ba da ba da ba turn to the left".

Measures 313-318:

- Soprano: *f* take a quick turn to the left and *mf* turn to the left
- Alto: *f* take a quick turn to the left
- Tenor: *f* take a quick turn to the left
- Baritone: *f* take a quick turn to the left
- Bass: *f* take a quick turn ba da ba da ba da ba turn to the left

Handwritten musical score for five voices (Soprano, Alto, Tenor, Baritone, Bass) in 4/4 time. The key signature has one sharp (F#). The score includes dynamic markings *f* and *mf*, and a triplet of eighth notes. The lyrics are: "you can stand stricken in a street narrow stricken in a stricken in a ba da ba da ba da ba stricken in a da ba da ba da ba".

Measures 316-321:

- Soprano: *f* you can stand stricken in a street narrow
- Alto: *f* stricken in a
- Tenor: *f* stricken in a
- Baritone: *f* stricken in a
- Bass: *f* ba da ba da ba da ba stricken in a da ba da ba da ba

Handwritten musical score for five voices (Soprano, Alto, Tenor, Baritone, Bass) in 4/4 time. The key signature has one sharp (F#). The score includes dynamic markings *mf* and *f*, and a triplet of eighth notes. The lyrics are: "in a street narrow as an alley from 1910 a in a street narrow ah ah in a street narrow ah ah in a street narrow do bo do do bo dah".

Measures 319-324:

- Soprano: *mf* in a street narrow as an alley from 1910 a
- Alto: *mf* in a street narrow ah ah
- Tenor: *mf* in a street narrow ah ah
- Baritone: *mf* in a street narrow ah ah
- Bass: *mf* in a street narrow do bo do do bo dah

(♩=76)

INVO

Pg. 33

Handwritten musical score for five voices (Soprano, Alto, Tenor, Baritone, Bass) and piano accompaniment. The score is in G major (one sharp) and 4/4 time. The tempo is marked (♩=76). The lyrics are: "flickery old film you're looking at something antique some tea an-". The score includes dynamic markings (mp, mf) and articulation marks (accents, slurs). The Soprano part starts with a triplet of eighth notes. The Alto part has a measure number 322. The Tenor part has a measure number 8. The Baritone part has a measure number 8. The Bass part has a measure number 8. The piano accompaniment is in the right hand, with a measure number 8. The score ends with a "div." marking.

Handwritten musical score for five voices (Soprano, Alto, Tenor, Baritone, Bass) and piano accompaniment. The score is in G major (one sharp) and 4/4 time. The lyrics are: "a bit of N.Y. Magic dot da da da -tique N.Y. Magic like when you get hit by a bus -tique N.Y. Magic Magic New York da dot da ba da -daba da dot da da daba da dot da da -dabada dot da da daba da dot da da and instead of falling fo-ward you fall backward so it runs over dabada dot da da dabada dot da da da da ba da dot da ba da". The score includes dynamic markings (mp, mf, cres-) and articulation marks (accents, slurs). The Soprano part has a measure number 326. The Alto part has a measure number 326. The Tenor part has a measure number 8. The Baritone part has a measure number 8. The Bass part has a measure number 8. The piano accompaniment is in the right hand, with a measure number 8. The score ends with a "cres-" marking.

334

S: *cres* da da da *f* Mag ic *gliss*

A: *cres* da da da *f* Mag ic *gliss*

T: 8 over your ankle in stead of your head! Magic that

BR: *cres* da da da *f* Mag ic *gliss*

B: *cres* ba da ba da in stead of your head. Mag ic

Bars 338-348: if upper Soprano line fogs Tenor line, both Soprano & Alto sing just lower lines.

338

S: *f* Magic that *mf* years ba da ba da ba catches your lungs *az*

A: *f* Magic that *mf* years catches your lungs

T: 8 years *mf* la-ter still catches your

BR: *f* Magic that *mf* years catches your lungs

B: *f* Magic that *mf* years catches your lungs

S: ba da ba da ba da ba stops you still to *dim-3* doo ba doo ba doo ba

A: *cres* stops you still to

341

T: 8 lungs squeez-ing *f* stops you still to

BR: *f* stops you still to

B: *f* stops you still to

(J=76)

T NVO

Pg. 35

Handwritten musical score for five voices (Soprano, Alto, Tenor, Baritone, Bass) and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked (J=76). The lyrics are:

S: think it o--ver din din din dindin dah ah
A: think it o--ver dah ah
T: think did it happen did it happen? was I the
BR: think it o--ver dah ah
B: think it o--ver dah ah

Handwritten musical score for five voices (Soprano, Alto, Tenor, Baritone, Bass) and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked (J=76). The lyrics are:

S: was I the one I there, really there? N. Y.
A: was I the one I there really there? N. Y.
T: one? did it happen was I really there? It's called N. Y.
BR: was I the one I there really there? N. Y.
B: was I the one I there really there? N. Y.

S: minute N. Y. has a real part of China as
A: minute
T: minute
BR: minute
B: minute that's what it's called da dot da ba da da da ba

S foreign and as old as faces their hostile foreign eyes accusing
 A dot da da da ba da dot da da
 T1 dot da da da ba da dot da da
 T2 BR dot da da da ba da dot da da
 B da dot da # ba da da da ba da dot da ba da

cres *cres* *cres* *cres*

S your passport hasn't been stamped quickly you retreat back
 A # da da da dot retreat
 T1 # da da da dot retreat
 T2 BR # da da da dot retreat
 B ba da ba da da you retreat back retreat

f *f* *f* *f* *gliss* *gliss* *gliss* *gliss*

S you retreat back a-round the cor-ner to
 A back! back a-round the corner to see
 T1 8 back! back a-round the corner to see
 T2 BR 8 back! back a-round the corner to see
 B back! back a-round the ba da ba da ba da corner to see

a2 *3*

(♩=76)

IWO

Pg. 37

Handwritten musical score for five voices (Soprano, Alto, Tenor, Baritone, Bass) and a Bass line. The tempo is marked (♩=76). The key signature has one sharp (F#). The score is for measures 366-368.

Soprano: see in the distance the Em-pire

Alto: see in the di-stance

Tenor: see in the di-stance

Baritone: see in the di-stance

Bass: badaba da badaba see in the di-stance da bada ba da ba

Handwritten musical score for five voices (Soprano, Alto, Tenor, Baritone, Bass) and a Bass line. The tempo is marked (♩=76). The key signature has one sharp (F#). The score is for measures 369-373.

Soprano: state and crowding you modern tourists and strolling Hip-

Alto: the Empire State ah ah ah

Tenor: the Empire State ah ah ah

Baritone: the Empire State ah ah ah

Bass: the Empire State day be day day be dah ah

Soprano: -pies and ambling matrons from Queens taking in the Vil-

Alto: strolling Hip-pies yeah May Queens from Queens the Vil-

Tenor: strolling Hip-pies yeah May Queens from Queens the Vil-

Baritone: strolling Hip-pies yeah May Queens from Queens the Vil-

Bass: strolling Hip-pies yeah May Queens from Queens the Vil-

(♩=76)

INVO

Pg. 38

Handwritten musical score for Soprano (S), Alto (A), Tenor (T), Baritone (BR), and Bass (B) voices. The score is in 4/4 time and features lyrics: "So now you can re-lax", "For you are Home", and "Now you relax". The music includes dynamic markings like *cres* and *ff*, and performance instructions like *div: 5* and *smack*. The score is marked with measure numbers 377 and 381.

Handwritten musical score for Soprano (S), Alto (A), Tenor (T), Baritone (BR), and Bass (B) voices. The score is in 4/4 time and features lyrics: "If you go back", "in-to Time Past", and "where". The music includes dynamic markings like *f*, *ff*, and *mp*, and performance instructions like *div: 5* and *smack*. The score is marked with measure numbers 381 and 385.

Handwritten musical score for Soprano (S), Alto (A), Tenor (T), Baritone (BR), and Bass (B) voices. The score is in 4/4 time and features lyrics: "quickly you'll retreat back, back around the corner". The music includes dynamic markings like *f*, *mp*, and *mf*, and performance instructions like *div: 5* and *smack*. The score is marked with measure numbers 385 and 387.

Handwritten musical score for Soprano (S), Alto (A), Tenor (T), Baritone (BR), and Bass (B) voices. The score is in 4/4 time and features lyrics: "Now you are Home", "So you re-lax", and "gliss". The music includes dynamic markings like *mp*, *mf*, and *fine*, and performance instructions like *div: 5* and *smack*. The score is marked with measure numbers 387 and 389.

LAC 11-19-96